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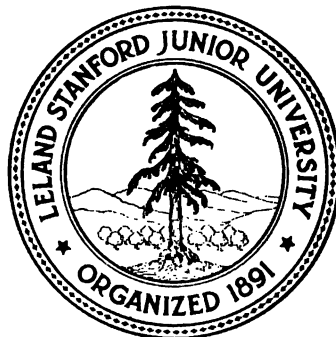
THE ILLUSTRATED AMERICAN STAGE



Ottelia K. Addicott
Jan. 1920—

gift of

Mr. and Mrs. Ronald
Morrison



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tilia K.
an.

THE
ILLUSTRATED
AMERICAN
STAGE



THE
ILLUSTRATED
AMERICAN
STAGE



THE ILLUSTRATED AMERICAN STAGE

A PICTORIAL REVIEW OF THE MOST NOTABLE RECENT
THEATRICAL SUCCESSES, TOGETHER WITH
MANY DRAWINGS AND PORTRAITS
OF CELEBRATED PLAYERS



NEW YORK

R. H. RUSSELL, PUBLISHER

1901

MVR

“THIS volume, preserving as it does in elegant manner and form the great scenes which the foremost players of our time have touched with the power and splendor of their genius, will confer some degree of permanency upon the fame their triumphs have brought them.”

Hubert Fulkerson



Pictorial



L'Aiglon



©
EDMUND
HAINES





"YOURS, NO DOUBT, SIR. FAVOR ME: YOUR HAT!"



"WE MADE GOOD PROGRESS WITH MY HISTORY!"



"IF I BEAR BLOOD OF KINGS, LET ME BE BLED!"



"THEY SAY YOU DO NOT KNOW YOUR FATHER'S HISTORY."



ELL TO DREAMS OF EMPIRE!"



"THEIR OWNERSHIP"



"THEY'RE ALL BECOME GOOD FRENCHMEN!"



"PROMISE YOU'LL NEVER FLY UNTIL YOU'VE
TRIED YOUR UTMOST WITH HIM."



"THE SIGNAL!"



"THEY'RE ALL BECOME GOOD FRENCHMEN!"



"PROMISE YOU'LL NEVER FL" "L YOU'VE
TRIED YOUR FINGER IN" " "



"THE SIGNAL!"



"YOU HAVE HIS HAT, PERHAPS, BUT NOT HIS HEAD!"



**"YOU CANNOT GAZE INTO THIS GLASS AT NIGHT,
BUT ALL YOUR RACE WILL GIBBER AT YOUR BACK."**



"AHA, THANK GOD, THERE WAS A MAN AMONG THEM!"





"THANK GOD! I'M SAVED! THE CORSICAN LEAPT OUT!"



"I TURN YOU OUT; FOR ON THE FIELD OF WAGRAM I'M AT HOME!"



"HALT! FRONT TURN! EYES RIGHT!"



"I AM THE EXPIATION, ALL WAS NOT PAID AND I COMPLETE THE PRICE."





MARY MANNERING
AS
JANICE MEREDITH





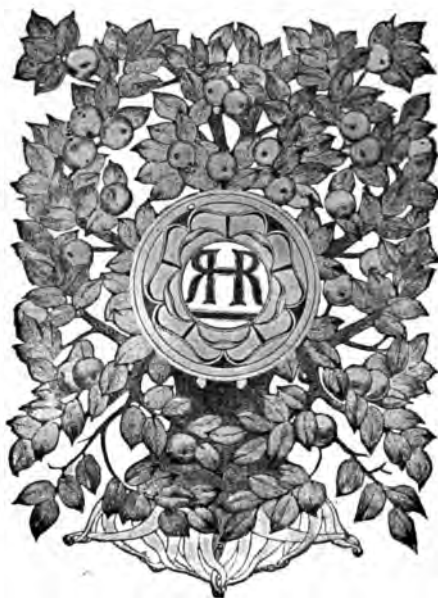
Mary Manning

MARY MANNERING

AS

JANICE MEREDITH

DRAMATIZED BY
PAUL LEICESTER FORD
AND
EDWARD E. ROSE



The Authorized Souvenir
Published by arrangement with
MR. FRANK McKEE

NEW YORK
R. H. RUSSELL, Publisher
1900



"PHILEMON, THOU ART A FLIRT."

MARY MANNERING
as
JANICE MEREDITH



THE pleasant surprise of this theatrical season is undoubtedly Miss Mary Mannering and the play "Janice Meredith." That this finished artist would score, if her authors gave her proper opportunity, was a certainty, but she has done more. In one season, and that her first as a star---she has leaped to a foremost place among the recognized attractions of America.

A careful study, of the actress and the play, explains these phenomena. Miss Mannering is possessed of a most charming personality, a face that shows every emotion and a womanly grace that strikes home to the humanity of her public. Added to this she has a play that demands the expression of every sort of human emotion, for "Janice Meredith" is not written in one key; it touches the highest point of delicate comedy and sounds deep notes of human tragedy and grief, but all are so mingled, so delicately portrayed, that the interest never slackens, and it is almost as though one were looking in upon real scenes and real persons.

Miss Mannering has done much for the character of *Janice*, and her authors have earned her thanks for the human quality of their work.



“PHILEMON, THOU ART A FLIRT.”



"AYE, MUMMY, I'LL TO THE CHURN."



"TO LONDON ; NAY, I'D NEVER GO SO FAR."



MISS MANNERING AS "JANICE MEREDITH."



“DADDA, DOES THEE LOVE ME?”



"PLEASE, SIR, I'M THE PRISONER."



“FIE, CHARLES, YOU CAME TO STEAL JOGGLES.”



“NOW WHAT HAST THOU TO SAY?”



"NAY, MUMMY, DO NOT SCOLD."



"ART THOU ON THE COLONISTS' SIDE?"



"MY TOAST—SUCCESS TO WASHINGTON"



"I VOW, SIR COLONEL, YOU ARE GROWING IN MY REGARD."



"I AM WARMLY ATTACHED TO THE ARMY."



JOHN DREW
AS
RICHARD CARVEL



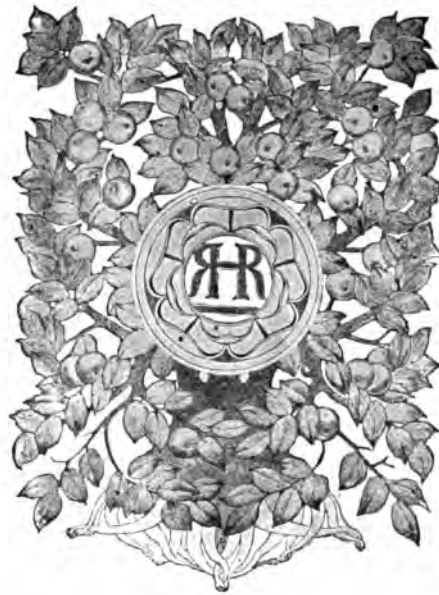


John Drew.

JOHN DREW AS RICHARD CARVEL

A DRAMATIZATION OF WINSTON CHURCHILL'S NOVEL OF THE SAME NAME

**AS PRODUCED AT THE
EMPIRE THEATRE
NEW YORK**



*Published with the Authorization of
Mr. Charles Frohman*

**NEW YORK
R. H. RUSSELL, Publisher
1900**



"WELL, MISTRESS WITCH?" ACT I



"YOU WILL PARDON ME, BUT THE FACES OF YOUR FRIENDS
DO NOT BEAR OUT YOUR STATEMENT." ACT I.



"IT WAS TO CHAT WITH YOU, MR. SOBERSIDES!" ACT I.



"LOOK YE THERE NOW; WHO TO SEE THEM WOULD BELIEVE THEY LAST MET SWORD IN HAND?" ACT I.



"NO, SIR, I'M NEEDED HERE." ACT II.



"WE COLONISTS IN AMERICA CAN FIGHT." ACT II.



"I WARNED YOU." ACT II.



"YOUR GOOD HEALTH." ACT II.



"BUT NEVER WITHOUT THE THOUGHT OF YOU, DOROTHY." ACT III.



"AND DUKE YOU MIGHT BE ANSWERED THUS." ACT III.



"AYE, DOROTHY, FOR GOD AND OUR COUNTRY." ACT III.



"IT BRINGS BACK THE PAST, PATTY." ACT IV



"DOROTHY, HERE IS THE LETTER, READ FOR YOURSELF." ACT IV.



"PATTY, PATTY, NO NOISE." ACT IV.



"CARVEL HALL AT LAST, CAPTAIN." ACT IV



"FOR YOU AND FOR ME." ACT IV.



"WITH MY LIFE, DOROTHY, AND THAT'S TOO SMALL A PRICE TO PAY FOR SUCH HAPPINESS."
ACT III.

**ANNIE
RUSSELL**

IN



**A ROYAL
FAMILY**



Annice Russell

ANNIE RUSSELL
IN
A ROYAL FAMILY

**AS PRODUCED AT THE
LYCEUM THEATRE
NEW YORK**



*Published with the Authorization of
Mr. Charles Frohman*

NEW YORK
R. H. RUSSELL, Publisher
1900



THE MEETING BETWEEN PRINCESS ANGELA AND PRINCE VICTOR.

Act First



HAVE YOU, FATHER ANSELM, EVER BEEN IN LOVE?

Act First



WHAT ARE YOU TALKING ABOUT, FATHER?

Act First



AND YOU RISKED ALL THIS TO BID ME GOOD-BYE ?

Act Third



IF I AT YOUR AGE HAD SPOKEN AS YOU HAVE TO-DAY
I BELIEVE I SHOULD HAVE BEEN SECRETLY POISONED.

Act First





HERE'S ONE THAT *HE* CAUGHT.

Act Second



THE QUEEN FERDINAND HAS SENT ME TO FIND YOU, PRINCESS.

Act Second



EVERY FLOWER HAS A MEANING. DO YOU KNOW OUR LANGUAGE OF FLOWERS?

Act Second





HIS EMINENCE FAST ASLEEP.

Act Second



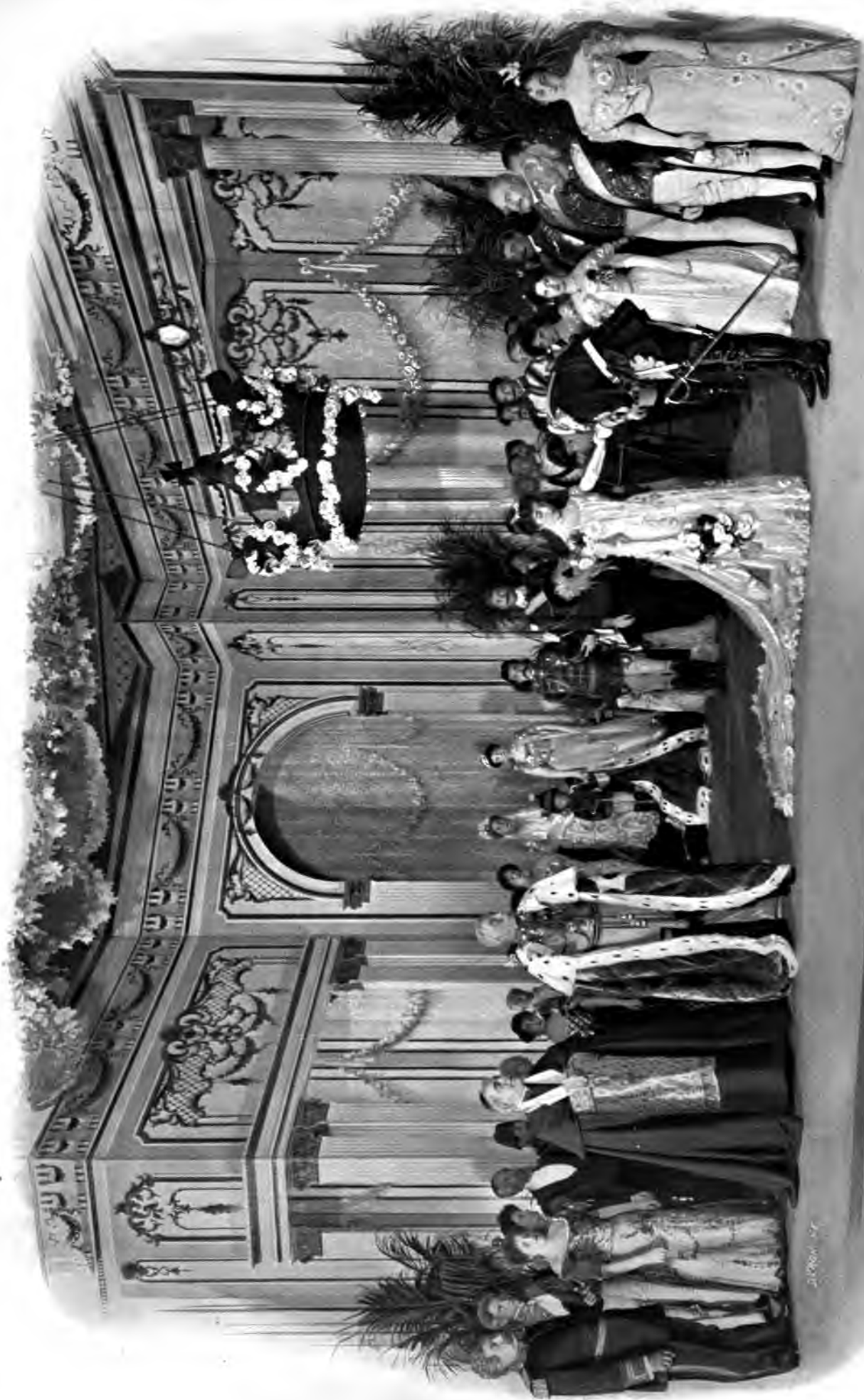
AH! WELL, FATHER ANSELM, YOU'VE ONE CONSOLATION!
 YOU HAVEN'T GOT TO MARRY ANYBODY. *Act Third, Scene First*





BUT STILL YOU'LL KEEP ON LOVING ME.

Act Third, Scene First





WILLIAM GILLETTE

AS

SHERLOCK HOLMES





William Gillette

WILLIAM GILLETTE
IN
SHERLOCK HOLMES

AS PRODUCED AT THE GARRICK THEATRE
NEW YORK



*Published with the Authorization
of Mr. Charles Frohman*

NEW YORK
R. H. RUSSELL, PUBLISHER
1900





WILLIAM GILLETTE

AS

SHERLOCK HOLMES





HOLMES RETURNING THE PACKET TO MISS FAULKNER—ACT I



SHERLOCK HOLMES—ACT II



CHARACTER SKETCH OF SHERLOCK HOLMES—ACT II



HOLMES AND HIS "HYPODERMIC" WITH DR. WATSON—ACT II



SHERLOCK HOLMES AND JIM LARRABEE IN THE GAS CHAMBER—ACT III







THE ARREST OF PROFESSOR MORIARTY—ACT IV



THE END



THE COUNTERFEIT PACKET—ACT IV



THE END



WILLIAM GILLETTE AS CAPTAIN THORNE IN "SECRET SERVICE"



Julia Marlowe
in
When Knighthood was in Flower





Julia Marlowe

Julia Marlowe
IN
*WHEN KNIGHTHOOD
WAS IN FLOWER*

Together with a Collection of Pictures Representing Miss Marlowe in Some of Her Most Notable Impersonations

*Published with the authorization
of Mr. Charles B. Dillingham*



New York
R. H. Russell, Publisher

1901



"LA VOLTA, THIS NEW DANCE—'TIS INCOMPARABLE! THAT IS, WHEN ONE CAN CHOOSE ONE'S PARTNER."





THE SIGNAL



"RISE, WILL SOMMERS, KNIGHT BY THE HAND OF MARY!"



"SEE, THIS GREASY PARCHMENT WITH ALL THE FUTURE WRITTEN ON IT.
IT SAYS I HAVE MANY LOVERS."



"IT SAYS THE WOMEN IN NEW SPAIN WEAR FEATHERS—
I WOULD MASTER BRANDON WERE NOT GOING TO SUCH A COUNTRY."



"COLINETTE."



BARBARA FRIETCHIE AND HER FRIENDS.



"COLINETTE."



"Viola."



"LYDIA LANGUISE."



"CONSTANCE."



"BEATRICE."



"PARTHENIA."



"IMOGEN."



"CHATTERTON."



"VALESKA."



"CHARLES HART."



BROTHER OFFICERS





"BROTHER OFFICERS."

BROTHER OFFICERS

A COMEDY IN THREE ACTS

BY
LEO TREVOR

AS PRODUCED
AT THE EMPIRE THEATRE
NEW YORK

*Published with the Authorization
of Mr. Charles Frohman*



NEW YORK
R. H. RUSSELL PUBLISHER

1900



"I'VE HEARD OF YOU SO
OFTEN, MR. HINDS."



"DO YOU KNOW WHAT IT IS, LADY ROYDON, TO
VISIT A PLACE FOR THE FIRST TIME, AND TO
FIND SOMETHING STRANGELY FAMILIAR IN IT?"



"I NEVER KNEW WHAT FRIENDSHIP WAS
TILL I MET LANCER — AND YOU."



"LADIES AND GENTLEMEN, LET ME INTRODUCE
YOU TO A CELEBRATED BEAR TAMER, IN
FUTURE TO BE KNOWN BY THE STYLE AND
DESIGNATION OF LADY ROYDON, OF BRUIN."



"I DRINK TO THE HEALTH OF A BRAVE GENTLEMAN
AND HIS..."



"I DON'T BELIEVE A FELLOW EVER
HAD SUCH A PAL BEFORE."



"I'M VERY MUCH FLATTERED."



I NEITHER WANT IT
WILL I HAVE IT."



**"NOW THIS PARADE'S OVER — YOU CAN FALL
OUT. RIGHT TURN, DISMISS. FALL OUT."**



• "SUPPOSE I RID YOU OF
THIS MAN HUTTON?"



"JOHN HINDS IS THE BEST FELLOW BREATHING,
BUT HE'S NO HUSBAND FOR LADY ROYDON."



"WAS IT A MIRACLE THAT I SHOULD LOVE HER? IS IT ABSURD THAT I FANCIED SHE MIGHT CARE FOR ME? WHAT DO I KNOW OF WOMEN OF HER CLASS? HOW CAN I TELL WHEN AND WHERE THEY LOVE? 'THE BEST FELLOW BREATHING BUT NO FIT HUSBAND FOR LADY ROYDON.'"



"REALLY? LET US TRY
AGAIN. CUT. THANKS."



"LANCER, DEAR, IT IS YOU WHO
DO NOT UNDERSTAND."



"I COULD GO ON TURNING THE
KING TILL ALL WAS BLUE."



"STAND STILL JIM STANTON, YOU
LEAVE THOSE FIRE-IRONS ALONE!"



"A YEAR AGO, WHEN I GOT MY COMMISSION FROM THE QUEEN, I THOUGHT THAT A GREATER HONOR COULD NEVER COME TO ME. I WAS WRONG. THE COMMISSION I HAVE JUST RECEIVED FROM YOU MAKES THIS THE PROUDEST DAY OF MY LIFE."



"I MEAN THAT I LOVE YOU, LANCER, YOU HAVE
HUMBLED MY PRIDE, BUT I LOVE YOU."

OLGA NETHERSOLE



**A SOUVENIR OF MISS
NETHERSOLE IN SOME
OF THE CHARACTERS
OF HER REPERTOIRE**



Olga Nethersole

A Collection of Pictures representing
Miss Nethersole in some of her
most notable impersonations

TOGETHER WITH DRAWINGS BY

C. ALLAN GILBERT
MALCOLM STRAUSS
AND
FORREST HALSEY



NEW YORK
R. H. RUSSELL, Publisher
1900

OLGA NETHERSOLE



HE career of Olga Nethersole is as fascinating as it has been and is successful, and, in fact, its charm is due no less to her ability and personality than to the distinguished position she has won for herself, purely through her unaided exertion and indomitable perseverance. Rare are the instances indeed, where an artiste has attained so prominent a position in the world at a period when youth has, and, probably ever will, prove a disadvantage---that is, a disadvantage to one aspiring to achieve the highest prominence and to become a leader in the chosen profession or art. Absolutely unaided, Olga Nethersole, only a very few years ago, sought her first hearing on the London stage. So encouraging was the result that she determined---supported by the riper judgment of those whose opinion she highly valued---to follow and embrace the theatrical profession in deliberate earnest. From that time her career became more and more interesting to the public, an interest that naturally increased, when, to the surprise of London's men and women of letters and the dramatic and sister professions, she announced her intention of appearing as a star. Is it to be wondered that such determination on the part of so young an actress took London by surprise? Olga Nethersole carried out her plan and became manager of the Royal Court Theatre in London, at once achieving a success remarkable and, as it has proved, lasting. Her subsequent starring tours in America and her management of Her Majesty's Theatre in London, followed in quick succession. Her impersonations of the heroine in Shakespeare's immortal love story, "Romeo and Juliet," The Princess Beatrix in "The Termagant," Emma in "The Wife of Scarli," Paula in "The Second Mrs. Tanqueray," Marguerite Gauthier in Dumas' "La Dame Aux Camelias," "Carmen," "Denise," "Frou Frou," and Fanny Legrand in Clyde Fitch's Dramatization of Daudet's classic, "Sapho," also Sylvia in "The Transgressor," have united in giving the distinguished artiste enough opportunities of convincing the world of her versatility as well as proving her great emotional powers and her right to be proclaimed a leader in the school of realistic dramatic art.

This, the sixth visit of Olga Nethersole to the United States, will enable her at last to gratify her great desire to journey from the Atlantic to the Pacific Ocean---a desire she has long cherished. During her engagement in San Francisco, and throughout her Western tour, Olga Nethersole will appear in her entire repertoire supported by the full strength of her Company.



"JULIET."



"THERE ARE TWO KINDS OF LOVE: ONE
FOR THE WOMAN YOU RESPECT, AND
THE OTHER FOR THE WOMAN YOU
LOVE."

The Second Mrs. Tanqueray: Act II.



PRINCESS BEATRIX IN "THE TERMAGANT."



"IF EVER I LOVE, I'LL LOVE. I SHAN'T CARE IF HE IS
RICH OR POOR, WHETHER I AM SURFEITED OR HUNGRY.
I'M TIRED OF YOU MEN WHO WANT TO MAKE DOLLS OF
US WOMEN."

"Sappho."



"DENISE."



FANNY LEGRAND IN "SAPHO."



MARGUERITE GAUTHIER IN "CAMILLE."





"HOW MANY MEN HAVE SAID THE SAME
THING AND YET HAVE NOT GONE?"

Camille: Act I.



"CARMEN."



"LET US GO TO THE MOUNTAINS, JOSE,
YOU AND I."

Carmen: Act II., Scene II.



"FROU FROU."



"CONSIDER ME AS AMBASSADRESS."

"Frou Frou."



"MAGDA."



MAUDE ADAMS

*In J. M. Barrie's Play
The Little Minister*



Marie Hans-

Maude Adams

In the Little Minister

EDITION-DE-LUXE SOUVENIR PUBLISHED BY ARRANGEMENT WITH MR. CHARLES FROHMAN & WITH DRAWINGS BY C. ALLAN GILBERT



NEW YORK
R·H·RUSSELL : PUBLISHER
1899



IN CALDAM WOOD



"BABBIE."



*'THERE SHE IS!
WE HAVE HER NOW!'*



"THE RIGHT MAN FOR ME.
OH, I SEE HIM!"



A STREET IN THRUMS.



*"NANNIE, HE'S HERE!
HE'S DRINKING TEA WITH YOU AND ME!"*



*"TAMMAS, DOES EVERY LINE BEGIN
WITH A CAPITAL LETTER?"*

"IT DOES."

*"THEN, IN MY OPINION, IT HAS NOTHING
TO DO WTH SERMONS. IT'S POETRY."*



OH, WOMAN, WILL YOU NO GANG AWAY!"



*"NOW I MUST BE A SPINSTER
ALL MY LIFE."*



*"FATHER, I HAVE SOMETHING
TO SAY TO YOU."*



I THINK I DID THAT
8 W2



"GAVIN, I— I FEEL SURE THAT YOU
ARE THE RIGHT MAN FOR ME."



E. Allen Wilburt





MAUDE ADAMS.

From a Drawing by Ernest Haskell.



*"FATHER, I HAVE SOMETHING
TO SAY TO YOU"*



MAUDE ADAMS AS JULIET.



"O, SPEAK AGAIN, BRIGHT ANGEL."



*"GAVIN, I— I FEEL SURE THAT YOU
ARE THE RIGHT MAN FOR ME."*



E. Allen Gilbert





MAUDE ADAMS.

From a Drawing by Ernest Haskell.



From a Drawing by Malcolm Strauss.



MAUDE ADAMS AS JULIET.



"O, SPEAK AGAIN, BRIGHT ANGEL."



S. Allan Gilbert '99

ROMEO AND JULIET.

From a Drawing by C. Alla



"COME, SIR, YOUR PASSADO!"



MAUDE ADAMS AS JULIET.



JULIE F.

From a Drawing by C. Allan Gilbert.



CISSIE LOFTUS



THE GOOSE GIRL. *In The Children Of The King. Court Theatre, London.*



AS EDNA MAY, IN "THE BELLE OF NEW YORK."



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COLONEL SAPT.

LIEUTENANT BERNENSTEIN.

Anthony Hope's "Rupert of Hentzau."



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PRINCESS FLAVIA.

From a Drawing by C. D. Gibson.

RUDOLPH RASSENDYLL.



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RUDOLPH RASSENDYLL.

PRINCESS FLAVIA.

From a Drawing by C. D. Gibson.



Copyright, 1898, by Henry Holt.

From a Drawing by C. D. Gibson.

PRINCESS FLAVIA.

RUDOLPH RASSENDYL.



NATHAN HALE.



"I AM A MARRIED WOMAN, AUNT!"



MAXINE ELLIOTT.



TRELAWNY OF THE "WELLS"



ELIZABETH TYREE AS AVONIA BUNN.



HILDA SPONG AS IMOGEN PARROTT.



Viola

Adelaide Neilson



Hermione:

Mary Anderson



Juliet

Cora Urquhart Pott



Ada Rehan



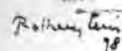
Portia

Modjeska



leopatra

Sara Bernhardt



Rothenstein
78

HENRY IRVING.

From a Drawing by Rothenstein.





C. COQUELIN AS CYRANO DE BERGERAC.



RICHARD MANSELD AS
CYRANO DE BERGERAC.

From Drawings by Ernest Haskell.



AMELIA BINGHAM.



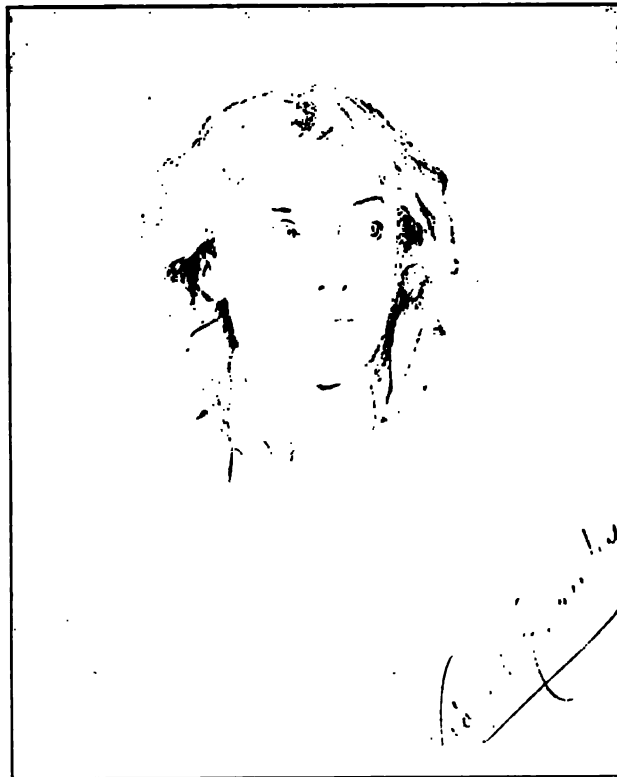
ARIZONA



OLIV MAY AS BONITA.



THEODORE ROBERTS AS HENRY CANBY.



From a Drawing by Lady Granby

MARTIN HARVEY AS SIDNEY CARTON.

THE ONLY WAY



HENRY MILLER AS SIDNEY CARTON.

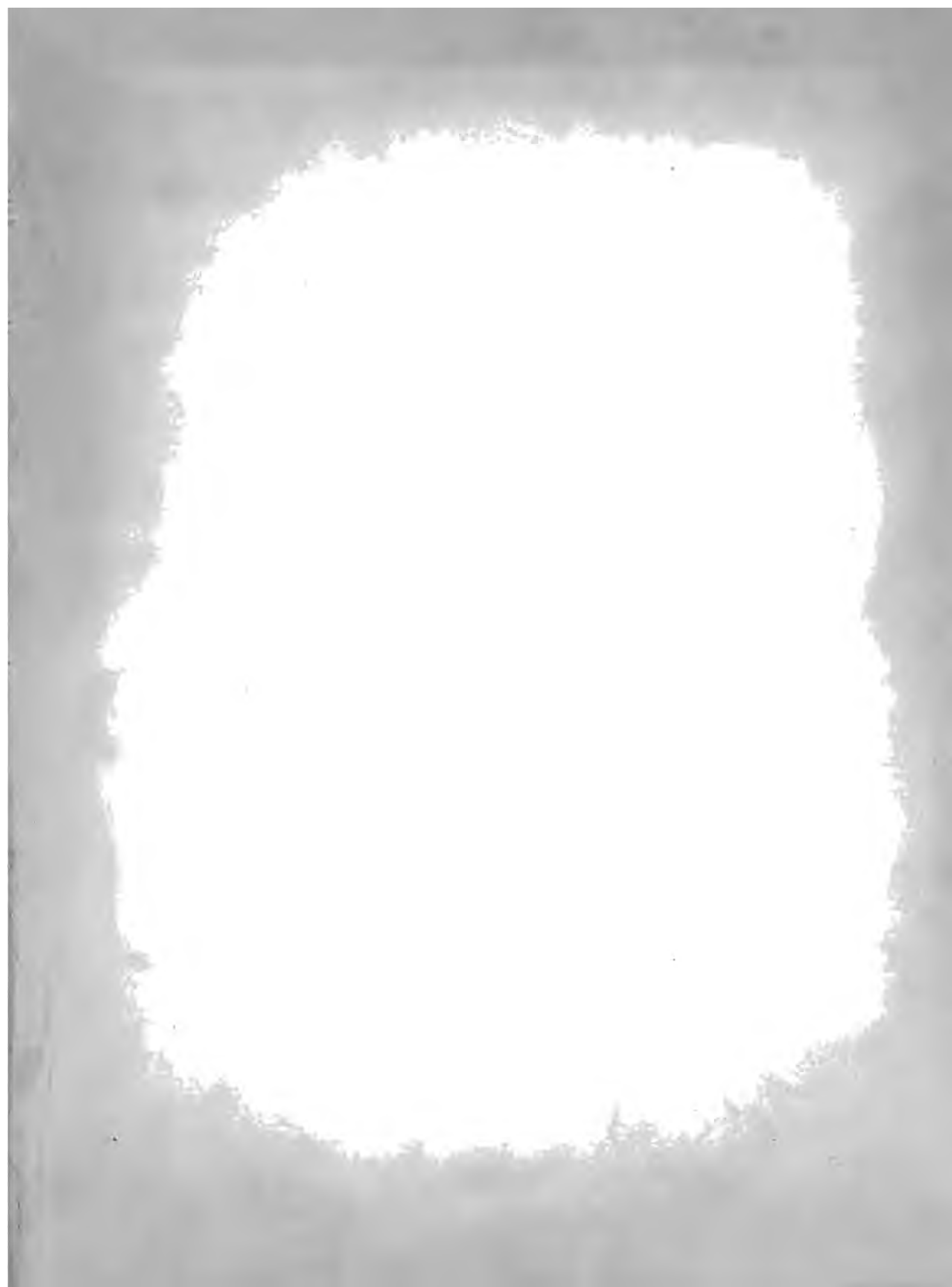


"GOD BLESS YOU FOR YOUR SWEET COMPASSION."



CLARA LIPMAN

From a Drawing by Archie Gunn.







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